



AMERICAN
FOLK
ART
MUSEUM

ANNUAL REPORT FISCAL YEAR 2018

AMERICAN FOLK ART MUSEUM

JULY 1, 2017-JUNE 30, 2018



**“The American Folk
Art Museum seems
to mount some
of the best shows in
the country.”**

**—JERRY SALTZ
NEW YORK MAGAZINE,
AUGUST 20, 2018**

**AMERICAN FOLK ART MUSEUM
ANNUAL REPORT FISCAL YEAR 2018**

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Dear members and friends,

It is an honor for me to write you as director of the American Folk Art Museum (AFAM). For me, having the opportunity to lead our critically important museum is like coming home. As a child growing up in Cleveland, Ohio, I was introduced to New York City through AFAM's iconic painting *Situation in America, 1848*, which was reproduced as a coverlet that my mother purchased and lovingly displayed on a wall in our living room. Ever since, AFAM has helped to shape my understanding of self-taught art across time and place. I have been fortunate to serve as a curator and administrator at museums in

Hartford, Minneapolis, Pittsburgh, and St. Louis. I feel privileged to now direct the nation's leading museum in folk art across four centuries, working with a dedicated and talented staff and trustees to chart the next chapter of AFAM. As we celebrate our thirtieth anniversary at Lincoln Square in 2019 and look ahead to our sixtieth anniversary as a museum in 2021, there is much to be excited about.

The 2018 fiscal year was one of growth, recognition, and advancement for the American Folk Art Museum. Our exhibitions drew an ever-increasing audience, and new programs attracted a more diverse following from guests throughout New York City and across the nation. I congratulate my predecessor Dr. Anne-Imelda Radice, who presided over the museum's noteworthy accomplishments in 2017 and 2018. The exhibitions *Eugen Gabritschevsky: Theater of the Imperceptible* and *Carlo Zinelli (1916–1974)* showcased the work of two art brut masters whose work had not previously received major presentations in the United States, while *Vestiges & Verse: Notes from the Newfangled Epic* presented the work of twenty-one major, international self-taught artists. The museum's blockbuster exhibitions *War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics* and *Orra White Hitchcock: Charting the Divine Plan* resulted in record attendance and accolades, including *The New York Times*' Best Art of 2017 and 2018.

The opening of the Self-Taught Genius Gallery in Queens, funded by the Henry Luce Foundation, is a milestone accomplishment as a space devoted solely to the presentation of artwork from the museum's collection and a vibrant addition to the arts community of Long Island City. Significant donations to the museum include grants from the National Endowment for the Arts, Bloomberg Philanthropies, the Ford Foundation, the Leir Charitable Foundations, the Booth Ferris Foundation, the New York City Department of Cultural Affairs, and the New York State Council on the Arts, among other sources. We have completed the third year of the Museum Career Internship Program, funded by The Andrew W. Mellon Foundation, which provides paid, credit-awarded internships to LaGuardia Community College Students of diverse backgrounds interested in a career in museums. This nationally recognized program is the American Folk Art Museum's committed effort to diversify the next generation of the museum workplace.

In addition to my generous and committed colleagues and trustees, another constant is the support that you provide as a champion of our museum. Thank you!

Sincerely,

A handwritten signature in blue ink that reads "Jason T. Busch". The signature is fluid and cursive, written in a professional style.

Jason T. Busch
Director



Dear friends and supporters,

Last year, my letter addressed transitions and change. The museum's director and my friend and colleague, Dr. Anne-Imelda Radice, was retiring from the museum, and we were entering an interim period of uncertainty. I am pleased to report that this year we have weathered our interregnum and emerged stronger, perhaps than ever before.

Our good fortune began when Stacy C. Hollander, chief curator and director of exhibitions, agreed to serve as the museum's interim executive director. It is to be respected and admired that she led the institution so ably while managing the dedicated staff and fulfilling her responsibilities as chief curator. We all are very grateful to Stacy for her deep commitment to the success and continuity of the museum.

Credit also goes to the search committee, comprising both Trustees and non-Trustee friends of the museum, for their commitment to hiring a new director immediately after Dr. Radice announced her departure. It is worth noting that we had more Trustee volunteers for the search committee than we had room for; this bespeaks the energy and depth of the commitment of the Trustees to the long-term success of the American Folk Art Museum. The search committee worked energetically throughout the winter and spring to identify a field of strong candidates to become the museum's next director.

The great news—no longer a surprise—is that we found an outstanding new director in Jason Busch, who was on our radar from the beginning of the search process. Jason began his formal tenure in early September, but as we will all come to know is his typical approach, he began working energetically in the museum's interests weeks before his formal start date. We are lucky to have a new leader with Jason's energy, ability, experience, and commitment to the institution. I am looking forward to working with him as he leads the museum and its supporters to the next level.

In closing, I want to thank all of the friends and supporters who have stood by the museum throughout the years, or who have recently rediscovered it and renewed their commitment to its future. The art is what engages us, but it is the friends whom we find along the way that give the journey meaning. Thank you all for your support of the American Folk Art Museum.

Warmly,

A handwritten signature in black ink that reads "Monty Blanchard". The signature is fluid and cursive.

Monty Blanchard
President of the Board of Trustees

7

EXHIBITIONS

AND 2

TRAVELING

131,527

VISITORS

4

EXHIBITION-RELATED
PUBLICATIONS

84,500

FACEBOOK FANS
AND INSTAGRAM AND
TWITTER FOLLOWERS

29%

INCREASE FROM THE
PREVIOUS YEAR

1,120

LARGEST NUMBER OF
VISITORS IN A
SINGLE DAY
SUMMER SATURDAY
(JULY 22, 2017)

78

DOCENT-LED TOURS

1,360

ADULTS SERVED

9

FAMILY PROGRAMS

181

FAMILY MEMBERS

\$0

COST TO VISIT THE
MUSEUM

83

MUSIC PROGRAMS

5,675

ATTENDEES

10

ALZHEIMER'S
PROGRAMS

120

INDIVIDUALS SERVED

132

SCHOOL GROUPS

2,550

STUDENTS SERVED

104

NEW ACQUISITIONS

.....

25

LECTURES, SYMPOSIA,
AND WORKSHOPS

1,294

ATTENDEES

.....

192,728

UNIQUE WEBSITE
VISITORS FROM ALL
50 STATES,
6 CONTINENTS
VIEWED

632,816

PAGES

.....

2,500

VISITORS TO THE
SELF-TAUGHT GENIUS
GALLERY IN QUEENS

1,775

MUSEUM MEMBERS

.....

.....

163

ARTISTS
FROM THE EIGHTEENTH
CENTURY TO THE
PRESENT, EXHIBITED,
STUDIED, PUBLISHED,
AND REVEALED

.....

124,000

ONLINE READERS
OF THE DIGITIZED
FOLK ART MAGAZINE
(FORMERLY
THE CLARION) ON
ISSUU.COM

.....

1961

YEAR THE MUSEUM
WAS FOUNDED

1989

YEAR THE MUSEUM
OPENED AT
LINCOLN SQUARE

.....

.....

20

TRUSTEES

.....

21

FULL-TIME
EMPLOYEES

12

PART-TIME
EMPLOYEES

.....

5%

INCREASE IN AVERAGE
SHOP SALES

4%

INCREASE IN ONLINE
SALES

NEARLY

20,000

TRANSACTIONS

.....

EXHIBITIONS

Exhibitions at the American Folk Art Museum are supported in part by Joyce Berger Cowin, the David Davies and Jack Weeden Fund for Exhibitions, the Ford Foundation, the Leir Charitable Foundations, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.



Eugen Gabritschevsky: Theater of the Imperceptible

MARCH 14-AUGUST 20, 2017

The exhibition was organized in collaboration with the Collection de l'Art Brut, Lausanne, and La maison rouge, Paris. The New York presentation was curated by Dr. Valérie Rousseau, curator, self-taught art and art brut, American Folk Art Museum.

Additional support for this exhibition was provided by Janssen Research & Development; Just Folk; Marcy Carsey/Susan Baerwald; Collection de l'Art Brut, Lausanne; and La maison rouge, Paris.



“Gabritschevsky’s work presents a series of mesmerizing dispatches from some archetypical dream world.”
—WILL HEINRICH, *THE NEW YORK TIMES*, AUGUST 2, 2017

EUGEN GABRITSCHESKY THEATER OF THE IMPERCEPTIBLE

Organized in collaboration with the Collection de l'Art Brut, Lausanne, Switzerland, and La maison rouge, Paris.

Eugen Gabritschevsky (1883-1976) was born in Moscow to a professional family of civil officials and diplomats. His father—the eminent bacteriologist Georgy Nikolai Gabritschevsky—was part of the team that discovered the typhoid fever vaccine. With his four siblings, Gabritschevsky lived at his maternal uncle's home, where prominent Russian figures and scientists, such as Leo Tolstoy, often visited. Private teachers introduced him to the humanities: philosophy, law, languages, and the arts. Summer vacations spent at his grandfather's vast countryside estate, where the study of flora and fauna was part of Gabritschevsky's education. His brother Georgy noted his precocious interest in insects, "which he observed and whose systems he seemed to have a special power to penetrate. He understood from the start that mutation was something important in the life of insects. As a young boy, he carried out these experiments in the forest, beginning with very naive ones on ants and butterflies. He burned them over, fed them, and became one with nature."

In 1917, in the middle of the Russian Revolution, Gabritschevsky completed a graduate degree in biology at the University of Moscow, where he specialized in genetics—a science that only in his infancy—with concentrations in embryology, histology, and the anatomy of vertebrates and invertebrates. By 1924, he had begun in earnest and contributed to the Russian journal of zoology. Zingaleski offered what published his study on the effect of light beams on the mutation of *Drosophila* (repeated) at the Institute of Comparative Anatomy as a remarkable, independent scientist awarded a scholarship to pursue postdoctoral studies at Columbia University in New York, one of professor and future Nobel laureate Morgan, who wrote that Gabritschevsky "stood out and" "indicated a vision of art."

In April 1927, he moved to Paris where Pasteur Institute and published his first genetic mutation of insects.

In 1932, Gabritschevsky's scientific work was short by the deterioration of his health due to his admission to the Hospital "The Hospital in Germany. The next day he died. There, he devoted himself for the rest of his life to a prolific and multidisciplinary work that included more than three thousand drawings and watercolor paintings. This exhibition presents an overview of his relatively unknown artistic contributions with his early scientific research. His work and primarily his experimental work and clarity of his work. The art, Gabritschevsky (1883-1976) can be seen as a "man of letters" at the interface of scientific knowledge and art.

—Valérie Rousseau, PhD, Curator, Self-Taught Art, American Folk Art Museum



Carlo Zinelli (1916-1974)

MARCH 14-AUGUST 20, 2017

The exhibition was curated by Dr. Valérie Rousseau, curator, self-taught art and art brut, American Folk Art Museum.

Additional support for this exhibition was provided by Janssen Research & Development; Just Folk: Marcy Carsey/Susan Baerwald; Collection de l'Art Brut, Lausanne; the Fondazione Culturale Carlo Zinelli and Comune Di San Giovanni Lupatoto, Verona; the Milwaukee Art Museum; Gordon W. Bailey; Edward V. Blanchard Jr.; Andrea Cairone and the John and Annamaria Phillips Foundation; Cavin-Morris Gallery; Audrey B. Heckler; Robert A. Roth; Amr Shaker; and the relatives of Carlo Zinelli.

janssen  Neuroscience

COLLECTION
DE L'ART BRUT
LAUSANNE



Photos by Olya Vyotskaya.

"It's quite likely that your head will spin—for all the right reasons—in the presence of some very potent expressions from two unsinkable human spirits."

—EDWARD M. GOMEZ,
HYPERALLERGIC, MARCH 25, 2017

War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics

SEPTEMBER 6, 2017-JANUARY 7, 2018

The exhibition was organized by the American Folk Art Museum, New York, in collaboration with the International Quilt Study Center & Museum, University of Lincoln–Nebraska. Cocurated by Dr. Annette Gero, international quilt historian, author, and collector, and Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions at the American Folk Art Museum.

Additional support for this exhibition was provided by Just Folk: Marcy Carsey/Susan Baerwald and Roberta and Ralph S. Terkowitz.

**Named one of the
Top Ten Exhibitions of
2017 by
The New York Times!**



"It is some of the best abstract art you'll see this season."

—ROBERTA SMITH, THE NEW YORK TIMES, DECEMBER 10, 2017

Vestiges & Verse: Notes from the Newfangled Epic

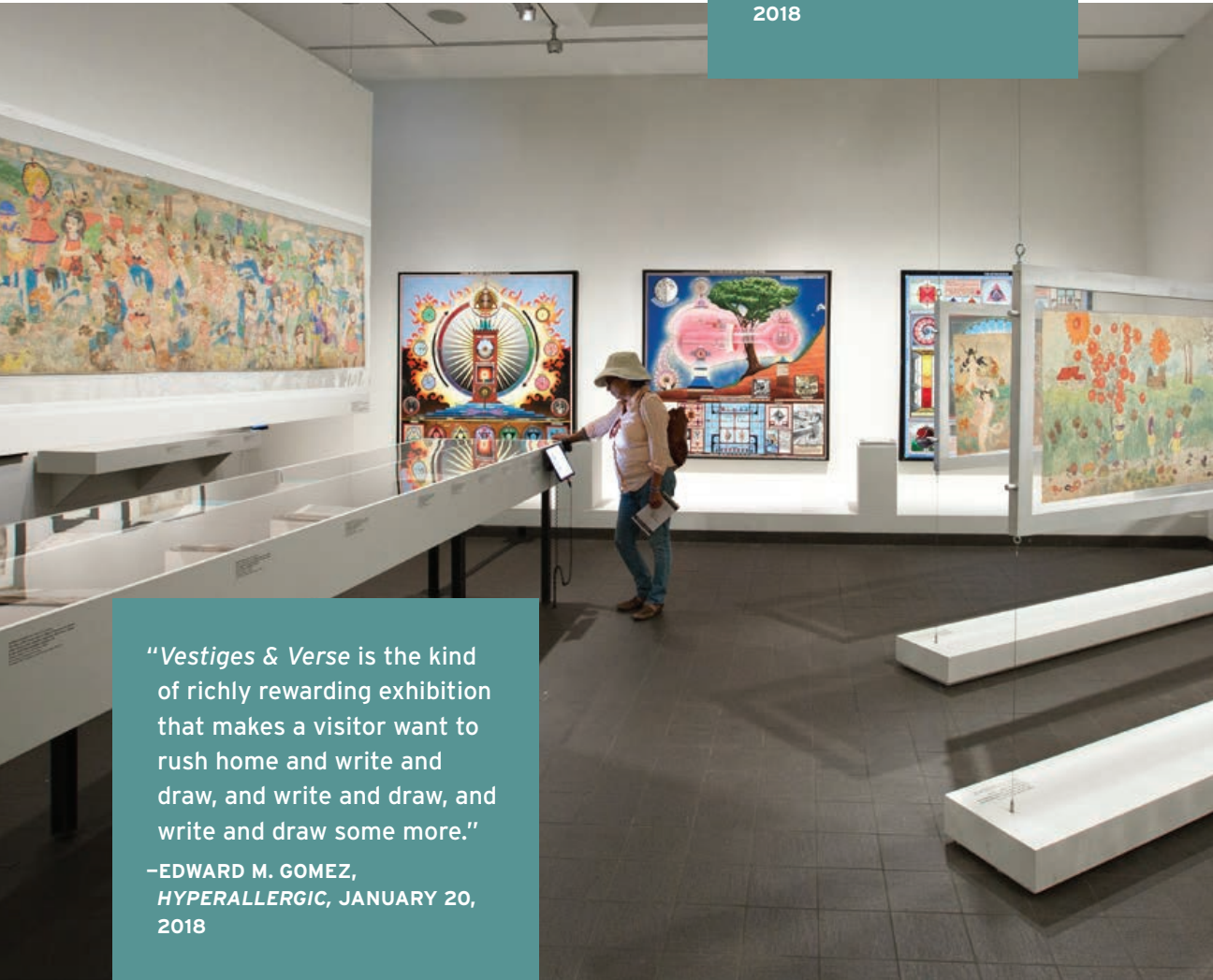
JANUARY 21-MAY 27, 2018

The exhibition was coproduced with the LaM, Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut, Villeneuve d'Ascq, France, where a complementary selection of artists was presented until March 25, 2018. The New York presentation was curated by Dr. Valérie Rousseau, curator, self-taught art and art brut, American Folk Art Museum.

Additional support for this exhibition was provided by the National Endowment for the Arts, the Consulate General of Switzerland in New York, and the Swiss Arts Council Pro Helvetia.

"Arresting"

—THE NEW YORKER, APRIL 16,
2018



"Vestiges & Verse is the kind of richly rewarding exhibition that makes a visitor want to rush home and write and draw, and write and draw, and write and draw some more."

—EDWARD M. GOMEZ,
HYPERALLERGIC, JANUARY 20,
2018



Charting the Divine Plan: The Art of Orra White Hitchcock (1796-1863)

JUNE 12-OCTOBER 14, 2018

The exhibition was curated by Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions at the American Folk Art Museum.

Additional support was provided by the Gladys Krieble Delmas Foundation, Just Folk: Marcy Carsey/Susan Baerwald, New York City Department for the Aging, and the Council for Traditional Folk Art.

Named one of the
Top Ten Exhibitions of
2018 by
The New York Times!

"Charting the Divine Plan gives viewers a tantalizing window into the burgeoning scientific world of the 19th century."

—ELIZABETH BAILEY, *SCIENTIFIC AMERICAN*, SEPTEMBER 20, 2018

Photos by Olya Vyotskaya.

EXHIBITIONS AT THE SELF-TAUGHT GENIUS GALLERY

Major support for the Self-Taught Genius Gallery is provided by the Henry Luce Foundation and the Booth Ferris Foundation. Additional support is provided by the Ford Foundation, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.



Highlights from Self-Taught Genius

SEPTEMBER 27, 2017-
FEBRUARY 8, 2018

The exhibition was cocurated by Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions, and Dr. Valérie Rousseau, curator, self-taught and art brut, both of the American Folk Art Museum.



Holding Space: The Museum Collects

MARCH 5-JULY 5, 2018

The exhibition was curated by Sarah Margolis-Pineo, assistant curator of the Self-Taught Genius Gallery.

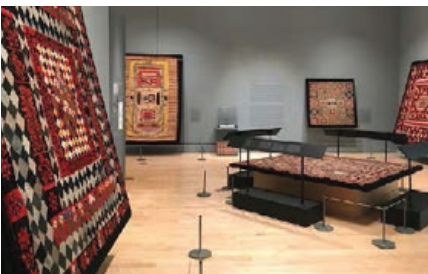
Top to bottom: photo by Olya Vyotskaya; photo by Stephen Smith.

TRAVELING EXHIBITIONS

**INTERNATIONAL QUILT STUDY
CENTER & MUSEUM, UNIVERSITY
OF LINCOLN-NEBRASKA**
MAY 25-SEPTEMBER 16, 2018

War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics

Organized by the American Folk Art Museum, New York, in collaboration with the International Quilt Study Center & Museum, University of Lincoln–Nebraska. Cocurated by Dr. Annette Gero, international quilt historian, author, and collector, and Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions at the American Folk Art Museum.



Photos courtesy of the International Quilt Study Center and Museum.

LOANS

Loans from Institutions

Adolf Wölfli-Stiftung, Kunstmuseum
Bern, Bern, Switzerland

The Ames Gallery, Berkeley,
California

Amherst College Archives & Special
Collections, Amherst, Massachusetts

Amherst College Collection at the
University of Massachusetts
Herbarium, Amherst, Massachusetts

Cavin-Morris Gallery, New York

Centre Pompidou, Paris, Musée
national d'art moderne/Centre de
création industrielle

Collection abcd/Bruno Decharme,
Paris

Collection Beneski Museum of
Natural History, Amherst College,
Amherst, Massachusetts

Collection de l'Art Brut, Lausanne,
Switzerland

Deerfield Academy Archives,
Deerfield, Massachusetts

Denver Art Museum Neusteter
Textile Collection

Douglas Walla and Kent Fine Art,
New York

Estate of Paul Laffoley, Boston

Fondazione Culturale Carlo Zinelli,
Verona, Italy

Henry Boxer Gallery, Richmond,
United Kingdom

Hirschl & Adler Modern, New York

International Quilt Study
Center & Museum, University of
Nebraska–Lincoln

John and Annamaria Phillips
Foundation, New York

Lille métropole musée d'art
moderne, d'art contemporain et
d'art brut, Lille, France

The LuEsther T. Mertz Library of
The New York Botanical Garden,
Bronx, New York

Mead Art Museum, Amherst
College, Amherst, Massachusetts

Milwaukee Art Museum, Wisconsin

Museum of Military History,
Vienna, Austria

The Peter H. Raven Library of the
Missouri Botanical Garden,
St. Louis, Missouri

Rockefeller Archive Center, Sleepy
Hollow, New York

Sevenoaks Museums, Kent County
Council, United Kingdom

Smith College Special Collections,
Amherst, Massachusetts

Stephen Romano Gallery, Brooklyn,
New York

The Witte Museum, San Antonio,
Texas

Loans from Individuals

Gordon W. Bailey

Edward V. Blanchard Jr.

Chris Byrne

Collection Chave, Vence, France

Petita Cole

Collection Madness, Dammann
Collection, Switzerland

Sue Dean

Harris Diamant and Neville Bean

Norman and Eve Dolph

Laura Fisher's Fisher Heritage

Helga Fabjan

Jacqueline Loewe Fowler

Antoine de Galbert

Annette Gero

Jerry Gretzinger

William A. Hall

Audrey B. Heckler

Stephen Holman and

Josephine T. Huang

Steve Hudson

KAWS

Susan Te Kahurangi King

Christine and Jean-David Mermod

Collection Eternod-Mermod

Pete Navarro

J. Kevin O'Rourke

Luc Ponette

Popkin Family

Hannah Rieger

Robert A. Roth

Family of Manuela Servais

Amr Shaker

Frank Tosto

Gregory Whitmore

Private collections

Alessandro Zinelli

Institutions Receiving Loans

Columbus Museum of Art,
Columbus, Ohio

Crystal Bridges Museum of
American Art, Bentonville,
Arkansas

International Quilt Study Center
and Museum, University of
Nebraska–Lincoln

Intuit: The Center for Intuitive
and Outsider Art, Chicago

Mingei International Museum,
San Diego, California

Museo do las Americas,
Puerto Rico, San Juan

National Gallery of Art,
Washington, DC

Figge Art Museum, Davenport,
Iowa

Institute of Contemporary Art,
Los Angeles

The John Michael Kohler Arts
Center

Canton Museum of Art, Canton,
Ohio

PUBLICATIONS



Eugen Gabritschewsky: 1893-1979

Exhibition catalog published in collaboration with La maison rouge, Paris; the Collection de l'Art Brut, Lausanne; and the American Folk Art Museum, New York. Belgium: Snoeck, 2016. 192 pages.



Carlo Zinelli, 1916-1974

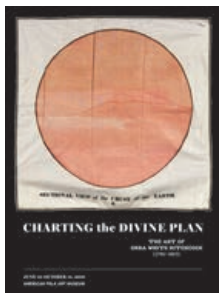
Exhibition brochure. New York: American Folk Art Museum, 2017. 8 pages.



Vestiges & Verse: Notes from the Newfangled Epic

Exhibition catalog published in collaboration with the LaM, Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut, Villeneuve d'Ascq, France, and the American Folk Art Museum,

New York. By Valérie Rousseau, with contributions from Elyse Benenson, Michael Bonesteel, Christophe Boulanger, Savine Faupin, Thomas McEvilley, Allison C. Meier, Rae Pleasant, Barbara Safarova, Béatrice Steiner, Laura Steward, and Aurélie Bernard Wortsman. New York: American Folk Art Museum, 2018. 160 pages.



Charting the Divine Plan: The Art of Orra White Hitchcock (1796-1863)

Exhibition brochure. New York: American Folk Art Museum, 2018. 8 pages.

Contributions to Outside Publications

Jacqueline Bishop, "Valérie Rousseau Seeks to Highlight the Rich Stories of Outsider Art," *The Huffington Post*, July 23, 2017.

Scott Indrisek, "When Is an Artist's Mental Health Your Business?" Interview with Valérie Rousseau, *Artsy*, July 31, 2017.

Stacy C. Hollander, "A Stitch in Wartime," *The Magazine Antiques*, July/August 2017, 92-101.

Valérie Rousseau, "Henry Darger's Collection at the American Folk Art Museum," in Michael Bonesteel, *Henry Darger: Author/Artist*, Chicago: Intuit, 2017.

Stacy C. Hollander, Interview on WBAI about *War and Pieced*, August 25, 2017.

Stacy C. Hollander, Interview on WNET NYC Arts about *War and Pieced*, September 25, 2017.

Stacy C. Hollander, daily blog *The Quilt Show*, about *War and Pieced*, October 2, 2017.

Valérie Rousseau, "Outsider Art. La fortuna di un termine controverso" [Outsider Art: Reflection on a Controversial Term], *Journal of the Osservatorio Outsider Art*, Palermo (Italy), Fall 2017, 66-72.

Valérie Rousseau, "The Outsider Artist as Storyteller: *Vestiges & Verse* at the American Folk Art Museum," *The Antiques Magazine*, Spring 2018.

Valérie Rousseau, "Richard Greaves, Anarchitect," *Spaces* [online], California, April 2018.



EDUCATIONAL PROGRAMS



Photo by Christine Wise.

At the core of the Education Department's mission is creating meaningful experiences and opportunities for visitors at all stages of their lives. We aim to make learning about folk art both fun and intellectually stimulating through a wide range of programming. The department's overarching goal is to spark curiosity in the minds of individuals across generations, engage diverse audiences, and maintain inclusivity. AFAM's Education Department uses participatory learning models to best serve populations with different needs in order to make authentic connections with the art on view. Part of our work is to challenge visitors to think creatively, consider new perspectives, and discover self-taught art in all its complexity.

Pre-K to Grade 12 School Programs

All programs are thematic, interactive, and led by experienced museum educators. Students directly engage with works of art through dynamic discussions and a variety of hands-on gallery activities. School programs focus on curriculum areas including art, English language arts, and social studies, and relate to the New York State Learning Standards and the NYC Curriculum Blueprint for Teaching and Learning in the Arts. The museum's inquiry-based tours also support classroom learning in the ways encouraged by the Common Core State Standards (CCSS). School programs and partnerships develop skills in evidential reasoning, critical thinking, and expressive and receptive language.

In fiscal year 2018, the museum developed partnerships with:

MS 29: THE MELROSE SCHOOL

PS 84: LILLIAN WEBER SCHOOL

SUCCESS ACADEMY

LIGHTHOUSE GUILD FOR THE BLIND

**THE SCHOOL FOR POLISH LANGUAGE
AND CULTURE**

**WASHINGTON HEIGHTS EXPEDITIONARY
LEARNING SCHOOL**

TALENT UNLIMITED HIGH SCHOOL

Educational Partnerships

Multi-session collaborations among the museum's Education Department, tristate area schools, and community organizations combine exhibition-based programs with specialized classroom visits by museum educators. These multiple-visit partnerships provide students with a unique opportunity to hone their critical thinking and artmaking skills, as well as their powers of observation. All partnerships are customized to meet the school or community organization's goals and objectives.



Photo by Rachel Rosen.

Teen Leader Program

High school sophomores, juniors, and seniors are eligible to apply to become participants in the museum's yearlong afterschool program, where they earn school credit toward graduation. This school group studies the museum's collection and current exhibitions, learns about careers in the arts, hears from leading experts in the field, and works collaboratively to develop research, critical thinking, and public speaking skills. Teen leaders also participate in exchanges with other museum teen councils from around the city. Program graduates are eligible to apply for part-time paid positions as part of the Summer Teen Leaders Program.

In fiscal year 2018, the Teen Leader Program accepted fourteen high school students from Talent Unlimited High School and Washington Heights Expeditionary Learning School.



"...I always credit my time at the American Folk Art Museum as being the catalyst for my interest in the arts."

—MEREDITH WHITE-GOOD,
TEEN LEADER (2009)



Summer Camp Programming

During summer months, the museum welcomes camp and youth organizations to explore themes related to special exhibitions through interactive gallery tours with an optional studio component. Campers uncover the stories behind artworks through guided group discussions, music, and movement activities, and work with the museum's Touch Collection to create a portfolio of drawings.



For Educators

Exhibition curriculum guides are created for teachers in the United States and abroad to use as a classroom resource. These exploration guides provide images, background information on artists, and a rich variety of lesson plans and activities to help teachers incorporate folk art into the classroom. All guides are distributed to thousands of educators and administrators in the five boroughs, and are available for download online free of charge. In fiscal year 2018, the Education Department produced two new exhibition-related curriculum guides, *Securing the Shadow: Posthumous Portraiture in America* (Middle and High School) and *Mystery and Benevolence* (grades K–12).



Additionally, these curriculum guides are available online:

When the Curtain Never Comes Down, grades 6–12

Ralph Fasanella, grades 9–12

Self-Taught Genius, grades K–12

Quilts Exploration Guide, grades K–12

Compass: Folk Art in Four Directions, grades K–12

Folk Art Revealed, grades pre-K–5 and grades 6–12

In the Realms of Henry Darger, grades 9–12

Photos by Christine Wise.

Family Programming

The Education Department offers regular programming for family and intergenerational audiences. The Families and Folk Art series takes place on the first Saturday of each month. The program introduces children ages 4–12 and their accompanying adults to folk art through interactive, thematic gallery tours followed by a studio session with related workshops.



Educational programs are sponsored in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the New York City Department of Youth and Community Development, New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, City Council Member Helen Rosenthal, and Con Edison.



Symposia

War and Pieced: In Context with **Dr. Annette Gero**, quilt historian and collector; **Sue Reich**, independent scholar quilt historian; **Neal Hurst**, associate curator of costumes & textiles, Colonial Williamsburg Foundation; and **Jonathon Holstein**, independent scholar and author. Moderated by **Carolyn Ducey**, curator of collections, International Quilt Study Center & Museum, University of Nebraska–Lincoln.



Photo by Christine Wise.

ADULT PUBLIC PROGRAMS

Videos of an extensive selection of lectures, dialogues, and talks are available online at vimeo.com/folkartmuseum.



Lectures and Panel Discussions

Art historian **Julia Bryan-Wilson** on the topic of Gender, Politics, and Textiles.



Photo by Christine Wise.

2018 *Anne Hill Blanchard Uncommon Artists Lecture* with **Barbara Paca** on Antiguan artist Frank Walter; **Nancy Josephson** on Haitian artist Myrlande Constant and Haitian Vodou flags; and **Jacqueline Bishop** on Jamaican artist Kemel Rankine.

Invisible Dialogues & Invented Languages with **Susan Aberth**, professor, Bard College; **Sarah Higley**, professor, University of Rochester; and curator **Valérie Rousseau**.

Serial Narratives & Never-ending Stories with **Lytle Shaw**, professor, New York University; **W.J.T. Mitchell**, professor, University of Chicago; and curator **Valérie Rousseau**. Moderated by **Choghakate Kazarian**, curator, Musée d'Art Moderne de la Ville de Paris.



Photo by Bones Photography.

Contemporary Alchemy: Women in Art + Science with **Suzanne Anker**, artist and founding director of the Bio Art Lab, School of the Visual Arts; and **Sally Bensusen**, senior graphic designer, NASA. Moderated by **Katherine F. McLeod**, codirector of the New Radical Archives Workshop.



Left: photo by Bones Photography. Above: photo by Christine Wise.



Film Screenings, Book Readings, Performances, and More

Dolls of Darkness: The Art of Michel Nedjar film screening and conversation with **Allen S. Weiss**.

Paper-making demo and artist talk with **Combat Paper**.

A Brief Spark Bookended by Darkness film screening and artist talk with filmmaker **Brent Green**.

Dialogue and Studio Workshops

Intarsia patterning with **Lesley Gold**

Book-binding with **Nathan Lewis** of **Combat Paper**

Zines with **Sarah Nicholls**

Maps with **Jerry Gretzinger**



Critical Walk-throughs

Quilter **Katherine Knauer** on the politics of quilting

Artist **Hank Willis Thomas** on transforming uniforms into quilts

Writer **Teju Cole** on self-taught genius

Curator **Sarah Suzuki** on self-taught genius

Artist **Ernesto Caivano** on art and storytelling

Writer **Abeer Hoque** and filmmaker **Joshua Steinbauer** on their collaborative project *Olive Witch*

Artist **Jesse Bransford** on creating visual languages

Artist and historian **Kamau Ware** on the Black Gotham Experience

Special Events

Open House: Self-Taught Genius Gallery and the Archives of the American Folk Art Museum for Archives Week of the Archivists Roundtable of Metropolitan New York.

Veterans Day Celebration with presentations by art historian **Jacqueline Atkins** and a performance by **Warrior Writers**.

Drawing with Susan with **Susan Te Kahurangi King** and **Petita Cole**.





Susan Te Kahurangi King Fellowship Research Presentation with **Rae Pleasant** (fellow), **Susan Te Kahurangi King**, **Petita Cole**, and **Chris Byrne**.

Off-site visit to **The Sketchbook Project**.

Off-site visit to **Franklin Furnace Archives**.

Member event “Last Look Brunch for *Vestiges and Verse: Notes from the Newfangled Epic*.” Guest speakers: **Monty Blanchard**, **Joyce Burstein**, **Brian Chidester**, **Christina McCollum**, **Allison C. Meier**, **Randall Morris**, **Thomas B. Parker**, **Valérie Rousseau**, **Aurélié B. Wortsman**, and **Douglas Walla**.

Ongoing Programs

FOLK ART REFLECTIONS

FIRST THURSDAY OF EVERY MONTH
2:30-3:30 PM

The museum’s signature program Folk Art Reflections is an interactive program tailored to adults living with Alzheimer’s and other dementias, and their family members or care partners. In the museum galleries, the world of folk art is brought to life through meaningful conversation.



This program is facilitated by trained museum educators and is designed to create an environment where connections to works of art and one another can be nurtured.

JAZZ + WEDNESDAYS

WEDNESDAYS, 2-3 PM

Acclaimed jazz guitarist **Bill Wurtzel** performs with guests to draw a regular and enthusiastic crowd each week playing standards from the American Songbook.

FREE MUSIC FRIDAYS

FRIDAYS, 5:30-7:30 PM

Free Music Fridays fill the galleries with folk and acoustic music on select Fridays. The program is organized and run by musician **Lara Ewen**. Jalopy Theatre and School of Music, a Brooklyn-based community arts center dedicated to promoting new and traditional roots music from around the world, selects the musicians who perform on the first Friday of the month.

Contributions to Outside Programs

Intuit Art Center, Chicago, Illinois. **Valérie Rousseau** gave a curator talk, September 2017.

John Michael Kohler Arts Center, Sheboygan, Wisconsin. **Valérie Rousseau** presented “Curating the Intangible and Ephemeral: A Look at When the Curtain Never Comes Down” at the conference *The Road Less Traveled*, September 2017.

“Outsider Art Fair, Paris, France. **Valérie Rousseau** participated in “OAF Talks: Daniel Cordier, Anne Sauvagnargues, and Valérie Rousseau,” October 2017.

Beach Point Club, Mamaroneck, New York. **Stacy C. Hollander** presented “Art Before Museums,” November 2017.

ARCHIVES AND LIBRARY AT THE COLLECTIONS AND EDUCATION CENTER

The Collections and Education Center is located in Long Island City, Queens. It houses the museum's permanent collection, library, archive study center, administrative offices, and 1,800 square feet of gallery space for the display of the permanent collection. The center is an opportunity to provide access to our archival resources, educational programs for Queens students, and public programs.

In fiscal year 2018, the National Endowment for the Humanities awarded the museum a planning grant to prepare for the Henry Darger Papers at the American Folk Art Museum to be digitized and made widely accessible online. The grant allowed Dr. Valérie Rousseau, in conjunction with Rapaport Archivist Mimi Lester, to assemble a team of experts to advise on the preservation and conservation of the materials, the technical requirements for future digitization, and its impact on the humanities. The Darger Portal Advisory Board participants included museum staff and Alison Amick, Michael Bonesteel, Amber Hares, Choghakate Kazarian, Sarah Lombardi, Leisa Rundquist, Janine St. Germain, Tamara Talanksky, and Deborah Wythe.



Colonel Jack F Evans; Henry Darger (1892-1973); Chicago, Illinois; mid-twentieth century; watercolor, pencil, ink, and collage on board; 13 3/4 x 11 x in., museum purchase © Kiyoko Lerner, 2002.22.5. Photo by Gavin Ashworth.

MUSEUM CAREER INTERNSHIP PROGRAM



The Museum Career Internship Program is a partnership between the American Folk Art Museum and LaGuardia Community College that was created to foster diversity and inclusion in the museum field. Eight students from LaGuardia Community College are selected annually to participate in this paid, yearlong internship.

Funding for this program is provided by the Andrew W. Mellon Foundation and the New York Community Trust.

“All the classes that we had were very informative and helpful because not only did we learn a lot about different kinds of art, but also gained the knowledge about how people at the museum work, how and where to apply for jobs, and how to organize yourself as a professional. After this internship, I definitely feel more confident in applying to different jobs. Now I have an idea how things work.”

—MUSEUM CAREERS INTERNSHIP PROGRAM PARTICIPANT

YOUTH ART CONNECTION



The Youth Art Connection (YAC) program takes place at the American Folk Art Museum’s Collections and Education Center in Long Island City, Queens, and is open to high school students residing or attending school in Queens. Participating students explore folk and self-taught art, and learn about museum careers through a variety of engaging activities. YAC participants view and discuss the museum’s current exhibitions, create art inspired by the collection, go behind the scenes at the Collections and Education Center, and visit New York City galleries, museums, and arts organizations. Participation is free and includes a MetroCard and art supplies.

Photos by Natalie Beall.

MEMBERS AND FRIENDS

Membership supports the museum's exhibitions, educational programming, and free admission for all visitors.

Membership is the perfect way to enrich your museum experience with benefits that include invitations to members' receptions, discounted public program ticketing, a 10 percent discount in the Museum Shop, complimentary passes to art fairs, and a choice of magazine subscription.

Council for Traditional Folk Art

The Council's purpose is to promote the appreciation of traditional folk art through scholarship, research, and other activities focusing on early American paintings, textiles, sculpture, and decorative arts. The Council's co-chairs are museum Trustees Karin Fielding and Barbara L. Gordon. During FY18, Council-sponsored events included the fifth annual cocktail party and reception in Manchester, New Hampshire during Antiques Week; visits to private collections; and a symposium during *War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics*.



Council for the Study of Art Brut and the Self-Taught

The council is devoted to the study, recognition, and promotion of self-taught art from the twentieth century to the present. The council's chair is museum trustee Audrey Heckler. In FY18, the council organized panel discussions during the exhibitions of the work of Carlo Zinelli and Eugen Gabritschewsky, visited private collections, organized a collectors' evening at the museum, and presented a film screening.



Photos by Christine Wise.



Young Folk

Inspired and passionate young supporters of AFAM, Young Folk meet up for dynamic events, collection tours, gallery walks, and connect to the collection and each other on social media. In 2018, Young Folk celebrated its fourth year by gallery-hopping in Manhattan, visiting private collections, and casting off on an Americana-themed celebration aboard a clipper ship.



Visionary Award

The recipient of the 2017 Visionary Award, presented by Trustee **Audrey B. Heckler**, was **Rebecca Alban Hoffberger**, founder, executive director, and principal curator of the **American Visionary Art Museum**; with remarks by **Colin Eisler**, Robert Lehman Professor of Fine Arts, Institute of Fine Arts, NYU; and **Lyn Pentecost**, executive director, The Lower Eastside Girls Club.



Folk Art Explorers

TRIP TO LOS ANGELES, OCTOBER 2017

The Folk Art Explorers visited Los Angeles for several special events. Highlights included a tour of the newly installed collection of Karin and Jonathan Fielding at The Huntington, a stellar private collection of 20th century self-taught art, the Watts Towers, and a tour by Else Longhauser of Martín Ramírez's works at the Institute of Contemporary Art, Los Angeles.

DAYTRIP TO PHILADELPHIA, FEBRUARY 2018

Travelers embarked on a jam-packed day-trip to visit three private collections in the Philadelphia metro area, as well as private tours of the Barnes Foundation and Philadelphia Academy of Fine Arts.



Top to bottom: photo by Steve Smith; photo by Christine Wise; photos by trip participants.

FALL BENEFIT GALA

A Night to Remember!



HONORING

Elizabeth and Irwin Warren

Jill Soltau, president and chief executive officer, JOANN Stores

Gail O. Mellow, LaGuardia Community College

Special thanks to Courtney Booth Christensen and the LaGuardia Community College Contemporary Music Ensemble.



From top, clockwise: Jerry Lauren and Nancy Druckman; Phillip Buckner and Joyce Berger Cowin; Elizabeth and Irwin Warren (honorees), Monty Blanchard, and Jeff Pressman; John Hays, Dan Farrell, and Mike Danziger; Patrick Bell, Barbara Gordon, and Edwin Hild; Lucy Danziger, Tad Martin, and Heidi Messer; Wyna Liu, Richard Parsons, and Iris Love; Anne Radice and Gail O. Mellow (honoree, LaGuardia Community College); Jill Soltau (honoree, Joanne Fabrics)



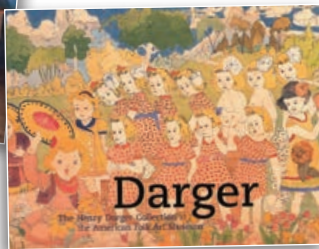
MUSEUM SHOP

The American Folk Art Museum Shop features hundreds of different products made by artisans from around the globe. From delightful animals handmade in Charleston, South Carolina, to handmade birds from seedpods collected and handpainted by a family in Zimbabwe, there is a diverse and engaging selection of gift items and books from which to choose. We are always looking for the unique, the whimsical, and the surprising to delight our many visitors.



“The people who work here are all great, friendly, and knowledgeable. Thank you!”

—VISITOR FROM VASHON, WASHINGTON



NEW ACQUISITIONS



1. Turtleback Side Chair; probably Thomas Jefferson Gildersleeve (1805-1871); probably New York City; c. 1827-1835; painted and stenciled wood; 35 1/2 x 17 5/8 x 18"; gift of Helaine and Burton M. Fendelman, 2017.21.1. Photo by Gavin Ashworth.

2. *Betty*; Letta Vanderhoof (1861-1950); Coldwater, Michigan; 1897; oil on muslin, with cotton dresses, undershirts, slips, and wool socks stuffed with sawdust; 25 x 11 x 5 1/2"; gift of Wendy Lavitt, 2017.22.1. Photo by Gavin Ashworth.

3. *Untitled (Outdoor Guardian Head)*; Eugene Von Bruenchenhein (1910-1983); Milwaukee, Wisconsin; 1960; concrete; 32 x 24 x 4"; gift of Lewis and Jean Greenblatt, 2017.25.1.



2



3



4

4. Untitled; Eugen Gabritschevsky (1893-1979); Haar, Germany; n.d.; gouache on paper; 5 3/4 x 7 3/8"; gift of Pierre and Madeleine Chave, 2017.26.1.

5. *Martha Ann*; Letta Vanderhoof (1861-1950); Woodsworth, Wisconsin; 1923; oil on muslin, with cotton dresses, undershirts, slips, and wool socks stuffed with sawdust; 25 1/2 x 11 1/2 x 5"; gift of Wendy Lavitt, 2017.22.2. Photo by Gavin Ashworth.



5



6

6. Broken Star Quilt; artist unidentified; United States; 1920–1940; cotton; 77 1/2 x 78"; gift of Marilyn and Bob Gellert, 2017.19.2. Photo by Gavin Ashworth.

NOT SHOWN:

Selfquest; Tobias Tebbe (b. 1980, Arnhem, The Netherlands); Arnhem, The Netherlands; 2016; 19 3/4 x 25 5/8" each (46 drawings); ink and ballpoint pen on paper; gift of the Foundation Tobias Tebbe, 2017.27.1.

SPECIAL THANKS TO ALL THE COLLECTION DONORS IN FY 2018:

Ralph Esmerian

George and Gail Feher

Jacqueline Loewe Fowler

Marilyn and Bob Gellert

Joyce Longworth, in memory of Ruskin Longworth

Donald and Hinda Sussman

FINANCIAL STATEMENTS

American Folk Art Museum Audited Statement of Financial Position As of June 30, 2018 and 2017

	6/30/18	RESTATED 6/30/17
ASSETS		
CASH AND CASH EQUIVALENTS	97,471	129,960
ACCOUNTS AND GOVERNMENT GRANTS RECEIVABLE	103,188	86,101
PREPAID EXPENSES AND OTHER ASSETS	356,682	244,255
PLEDGES RECEIVABLE, NET	1,331,695	2,452,568
INVESTMENTS	6,774,109	6,337,332
PROPERTY AND EQUIPMENT, NET	875,442	935,978
BEQUEST HELD IN PERPETUAL TRUST - PERMANENTLY RESTRICTED	970,041	946,082
TOTAL ASSETS	\$10,508,628	\$11,132,276
LIABILITIES		
ACCOUNTS PAYABLE AND ACCRUED EXPENSES	103,857	182,377
DEFERRED RENT	105,229	102,609
ACCRUED SALARIES AND VACATION	62,725	64,864
TOTAL LIABILITIES	\$271,811	\$349,850
COMMITMENTS AND CONTINGENCIES		
NET ASSETS		
UNRESTRICTED	811,937	1,100,028
TEMPORARILY RESTRICTED	4,404,187	4,740,664
PERMANENTLY RESTRICTED	5,020,693	4,941,734
TOTAL NET ASSETS	\$10,236,817	\$10,782,426
TOTAL LIABILITIES AND NET ASSETS	\$10,508,628	\$11,132,276

***CFO's notes:** Net assets show a decrease due to a prior period adjustment that shifted \$475,000 from FY18 revenue to FY17 revenue. The net effect on the restated net assets is 0.

The accompanying notes are an integral part of these financial statements. To view the full report, visit folkartmuseum.org/about/policies-and-financials.

American Folk Art Museum Statements of Activities

For the years ended June 30, 2018 and 2017

	Total 2018	RESTATED Total 2017
OPERATING REVENUE, SUPPORT & OTHER		
CONTRIBUTIONS AND MEMBERSHIP	1,181,118	1,614,944
SUPPORT FROM FOUNDATIONS AND CORPORATIONS	638,962	435,660
SPECIAL EVENTS AND BENEFITS, NET OF DIRECT EXPENSE OF \$105,689 IN 2018 AND \$128,287 IN 2017	595,643	555,409
INVESTMENT ACTIVITY, 5% SPENDING POLICY	294,310	271,369
GOVERNMENT SUPPORT	372,601	365,750
AUXILIARY ACTIVITIES	1,047,650	978,698
OTHER INCOME	97,210	117,822
NET ASSETS RELEASED FROM RESTRICTIONS	-	-
TOTAL OPERATING REVENUE, SUPPORT AND OTHER	\$4,227,494	\$4,339,652
OPERATING EXPENSES		
PROGRAMS	2,815,995	2,750,880
AUXILIARY ACTIVITIES	855,205	849,367
MANAGEMENT AND GENERAL	533,612	548,414
FUNDRAISING	674,092	727,463
TOTAL OPERATING EXPENSES	\$4,878,904	\$4,876,124
CHANGE IN NET ASSETS FROM OPERATIONS	(\$651,410)	(\$536,472)
NON-OPERATING REVENUE (EXPENSES) AND OTHER		
PERMANENTLY RESTRICTED CONTRIBUTIONS AND OTHER REVENUE	55,000	35,000
PURCHASES OF ARTWORK	(8,750)	(2,770)
NET ASSETS RELEASED FROM RESTRICTIONS FOR PURCHASES OF ARTWORK	-	2,500
INVESTMENT ACTIVITY, NET	502,294	767,910
MUSEUM'S 5% SPENDING POLICY	(294,310)	(271,369)
DEPRECIATION AND AMORTIZATION	(148,433)	(142,897)
TOTAL NON-OPERATING REVENUE (EXPENSES) AND OTHER	\$105,801	\$388,374
CHANGE IN NET ASSETS	(\$545,609)	(148,098)
NET ASSETS—BEGINNING OF THE YEAR (BEFORE PRIOR PERIOD ADJUSTMENTS)	\$10,782,426	\$10,455,524
PRIOR PERIOD ADJUSTMENTS	-	475,000*
NET ASSETS—BEGINNING OF YEAR, AS RESTATED	10,782,426	10,930,524
NET ASSETS—END OF YEAR	10,236,817	10,782,426

DONORS, FOLK ART CIRCLE, AND MEMBERS

GIFTS RECEIVED IN FISCAL YEAR 2018
JULY 1, 2017-JUNE 30, 2018

In grateful recognition of individuals and organizations whose generosity supports the mission of the American Folk Art Museum. Thank you.

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The museum gratefully acknowledges significant contributions from Joyce B. Cowin, David Davies* and Jack Weeden, Ralph Esmerian, and Eva Feld.*

The Legacy Society

Do you have a will or estate plan? Consider the American Folk Art Museum when you are planning your legacy. It's an easy and meaningful way to support the museum for future generations. Join the Legacy Society by naming the American Folk Art Museum in your will or estate plan. Contact Karley Klopfenstein, deputy director for development, at 212. 595. 9533 ext. 318 or email kklop@folkartmuseum.org for more information.

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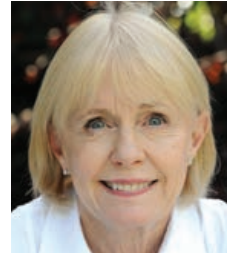
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Peter Rapaport



Brett A. Robbins



Leslie Seeman



Gail Wright Sirmans



Renée Soto



Roberta Terkowitz



Elizabeth V. Warren



Paul Washington

STAFF

AS OF DECEMBER 4, 2018



Museum staff, fall 2018. Photo by Bones Photography.

Director

Jason T. Busch

Deputy Director for Administration and Chief Financial Officer

Kathleen Hayes

Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions

Stacy C. Hollander

Deputy Director for Development

Karley Klopfenstein

Curator, Self-Taught Art and Art Brut

Dr. Valérie Rousseau

Assistant Curator

Steffi Duarte

Development

Dr. Minna Lee, Associate Development Director

Rebecca Kaplan, Special Events Associate

Riham Majeed, Development and Membership Associate

Collections

Ann-Marie Reilly, Director of Collections and Exhibition Production

Andreane Balconi, Digital Asset Manager

Judy Steinberg, Collection and Exhibition Manager*

Louise Masarof, Librarian*

Batja Bell, Inventory Specialist*

Renata Gumkowska, Collection Assistant*

Accounting and Information Technology

Tricia Wong, Accountant

Richard Ho, Director of Information Technologies

Education

Rachel Rosen, Director of Education

Theresa Rodewald, Coordinator of Adult Public Programs

Natalie Beall, Education Specialist*

Lara Ewen, Free Music Fridays Coordinator*

Marketing, Publishing, Social Media, and Public Relations

Kate Merlino, Director of Communications and Marketing

Cindy Trickel, Director of Publications and Website*

Kate Johnson, Graphic Designer and Production Manager*

Cristina Marcelo, Social Media Associate*

Museum Shop

Stefanie Levinson, Director of Retail and Visitor Services

Karen Hatch, Shop Associate*

Susan Simpson, Shop Associate*

Athanasia Tsaboukas, Shop Associate*

Kayla Velazquez, Shop Associate*

Visitor Services

Gordon Jackson, Manager of Visitor Services

Security and Facilities

Kenneth Bing, Security and Facilities

Bienvenido Medina, Security and Facilities

**Part-time staff*



Photo by Matthew Sherman.



Photo by Rachel Rosen.

Interns

Alan Altamirano,
LaGuardia Community College

Essence Ashford,
LaGuardia Community College

Maiko Fujii, *LaGuardia Community College*

Alison Gilbert,
Hunter College

E'Lisha Jackson,
LaGuardia Community College

Derrika Johnson,
Borough of Manhattan Community College

Chyna Lee, *LaGuardia Community College*

Jean Lemy, *Borough of Manhattan Community College*

Emma Mooney, *Beloit College*

Haileen Yanil Nunez,
LaGuardia Community College

Shah Rahman, *Borough of Manhattan Community College*

Patricia Romero,
LaGuardia Community College

Kristin Townsend,
City College

Kayla Velazquez,
LaGuardia Community College

Camila Villarroel,
LaGuardia Community College

Docents

The museum's docents participate in rigorous, regular training sessions each year in order to provide our visitors with the highest standards of content and presentation in private, guided tours as well as in the Closer-Look public tour series.

Lenore Blank

Janet Gillespie

John Hood

Carol Keyser

Arlene Kreisler

Monica Murphy

Betty Ann Schoenfeld

Linda Simon

Su-Ellyn Stern

Rachel Strauber

Rena Tobey

Melissa Uram

Volunteers

AFAM recruits and trains knowledgeable and dedicated volunteers each year. In fiscal year 2018, twenty-nine volunteers collectively contributed hundreds of hours assisting with programming, administrative projects, special events, and maintaining an exceptional standard of visitor experience.

Deborah Ash

Eleanor Berman

Elena Bernstein

Lenore Blank

Jennifer Bodenweber

Hilory Boucher

Angela Clair

Linda Clark

Donna Cohen

Sandy Davidson

Darlynne Devenny

Pamela Edel

Barbara Neski Faia

Rhoda Galub

Roberta Gaynor

Libby Gibbons

Nancy Greenberg

Elaine Grohman

Susann Hogue

Kate Kleber

Monica Murphy

Krystyna Pitula

Charlotte Plotnick

Irene Porges

Selma Rosen

Nina Rosinek

Marilyn Schwartz

Carla Sher

Nancy Taylor



Photo by program participant.

IN MEMORIAM

The American Folk Art Museum mourns the loss of the patrons, artists, collectors, docents, and friends who left us in 2017 and 2018. We would like to extend our sympathies to their families and acknowledge their valuable contributions, accomplishments, and generosity toward our institution and its community.



**MILLIE GLADSTONE
(1933-2018)**

Millie Gladstone was a special presence at the American Folk Art Museum for many years, serving as a volunteer and docent for decades. A passionate world traveler, Millie and her

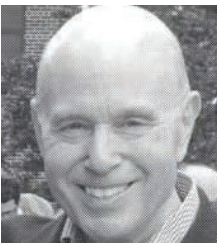
husband Bill were avid baseball fans from the Brooklyn Dodgers to the TriCity Valley Cats. She and her husband gave the very important *Baseball Player Show Figure* by New York City carver Samuel A. Robb to the museum in 2008. A vibrant, bold, and vivacious lover of life, Millie will be deeply missed.



PHYLLIS KIND (1933-2018)

Phyllis Kind was a pioneering gallerist who championed the innovative work of contemporary artists and who was a towering figure in the worlds of self-taught art and art brut. Kind owned and operated the Phyllis

Kind Gallery in New York and Chicago for more than forty years. She helped to introduce, validate, and create a market for a genre of art that did not fit easily into the established art world, exhibiting work by Martin Ramiréz, Carlo Zinelli, Joseph Yoakum, Henry Darger, Hiroyuki Doi, and others who are now among the canon of self-taught masters. Kind was a founding member of *Raw Vision's* editorial board, as well as a consultant to the Outsider Art Fair in New York.



**ROBERT L. HIRSCHHORN
(1941-2018)**

Robert L. Hirschhorn was an ardent supporter of the museum and a member of the Board of Trustees from 2002 to 2011. Together with his wife Marjorie, Robert had the pre-eminent

collection of American marquetry, a decorative technique of ornamenting furniture or personal objects with intricate patterns from cut pieces of wood. The collection was exhibited at the American Folk Art Museum, and it was the subject of a book titled *American Folk Marquetry: Masterpieces in Wood*, created in collaboration with Richard Mühlberger, in 1998. Among Hirschhorn's generous gifts to the museum is a Statue of Liberty cabinet by Titus Albrecht.



ARTHUR B. KERN (1921-2018)

Dr. Arthur Kern was a noted scholar and collector who, with his wife Sybil, authored many articles highlighting their original research for the museum's *Folk Art Magazine*.

Among the many artists the Kerns identified are Joseph H. Davis, William Murray, and Jane Anthony Davis. The museum expresses its profound sadness at the loss of this true gentleman and scholar.

ADELE BLOCK (1915-2018)

DAVID BOXER (1946-2017)

BRUCE COLE (1938-2018)

LAURENT DANCHIN (1947-2017)

GARY DAVENPORT (d. 2017)

VIVIAN DONNELLEY (1947-2018)

JOAN FINERMAN (1938-2018)

ANDREW FLAMM (1967-2018)

BARON GORDON (1926-2017)

GLEE FOX KRUEGER (1931-2018)

ELI LEON (1935-2018)

M.T. LIGGETT (1933-2017)

CAELAN MYS (1967-2018)

CHARLES T. O'NEAL (d. 2018)

HARRIET ROBBINS (1935-2018)

OSSIE LEE SAMUELS (1931-2017)

FREDERICK SIEGMUND (1929-2018)

LIZ SMITH (1923-2017)

STEVE TROMBETTI (1954-2018)

PAUL WEIDNER (1934-2018)



Photo by Steve Smith.



Broken Star Quilt (detail); artist unidentified; United States; 1920-1940; cotton; 77 1/2 x 78 in.; gift of Marilyn and Bob Gellert, 2017.19.2. Photo by Gavin Ashworth.

AMERICAN FOLK ART MUSEUM

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